

M1508.2
L38R34

V

VOCAL GEMS INTRODUCED IN

ROGERS BROS



GUS ROGERS.

WRITTEN BY

JOHN J. McNALLY.

COMPOSED BY

MAURICE LEVI.

FUNNIEST PLAY
A REIGN OF
ERROR.



MAX ROGERS.



VOCAL GEMS

... FROM ...

THE ROGERS BROS.

“A Reign of Error”

AS PRODUCED AT

HAMMERSTEIN'S VICTORIA

(OSCAR HAMMERSTEIN, Mgr.)

LYRICS BY

Grant Stewart

-- AND --

John J. McNally

Music by

MAURICE LEVI

Staged by BEN TEAL

25c.

... PUBLISHED BY ...

HOWLEY, HAVILAND & CO.

1260-1266 BROADWAY

NEW YORK CITY

CONTENTS.



Sailing.

Mlle Gelee.

It's dear New York to me.

Bonnie Little Johnnie.

The Manager of the Show.

Love is Love.

The Art of Kissing.

He's my baby 'cause he's good to me.

The United States March.

OPENING CHORUS.

"SAILING"

Lyrics by JOHN J. Mc NALLY.

Music by MAURICE LEVI.

Tempo di Valse.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *f* (forte). The introduction consists of a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The first system of the introduction is followed by a second system that continues the accompaniment. The vocal melody enters in the third system with the lyrics "Sail - -". The piano accompaniment continues with a steady eighth-note pattern. The second system of the vocal melody includes the lyrics "ing, sail - - ing ov - er the wa - ters gay _____ As we go". The piano accompaniment continues with the same eighth-note pattern. The third system of the vocal melody includes the lyrics "mer - ri - ly bound - ing The compass of love points the way _____ Tho' hearts be as". The piano accompaniment continues with the same eighth-note pattern. The score is written in 3/4 time and features a variety of musical notations, including chords, eighth notes, and lyrics.

free as the o - - cean As we sail o'er the shimmering sea There's

rall. *tempo rit.*

something I ween, In the o-ceans bright sheen, That brings thoughts of love dear, and

rall. *tempo rit.*

Moderato.

thee. Trip - - ping in the moonlight bright Skip - -

p-f

ping in the star-ry night Trip, skip, the sail-ors step is

1. 2.

free Dancing to the horn-pipe's glee glee

Sru ad lib

Hornpipe staccato

Sru ad lib

1. 2.

"Mille Gelee"

French Song.

Words by Grant Stewart.

Music by Maurice Levi.

Piano. *All^o mod^{to}*

VOICE. *p*

1. I am Made-moi-selle Ge-lee you see Just come o-ver from the
 2. I am so qui-et when I'm o-ver here The on-ly thing I drink is

French Cap-i-tal I am so ve-ry cold and shy Hard-ly dare to raise my eye
 gin-ger beer I go to bed each night at ten at six o'clock I'm up a-gain I

If you speak to me I scarce-ly an-swer If you
 nev-er flirt not ev-en ac-ci-dent-ly When I

say to me how are you Mam-selle I say mer-ci! Mon-sieur I'm
take a walk a - long the street My eyes are al-ways fort-ened

ver - y well I dare not an - swer more you see Be-cause of my tim-
on my feet I nev-er look at an - y man For fear he would not

rall.

id - i - ty In France I some-how man - age dif - fer - ent - ly.
un - der-stand But in France I some-how man - age dif - fer - ent - ly.

a tempo.

CHORUS.

Al-la-whoop-la, mon pe-tite be-be, Vous-le-vous un de-jeun-er! Mon

p

che-rie, do you want to take a pe - tite souper? Mam-selle un jo - lie ca - rou-ser? You

naugh-ty fel-low No sir! I don't know you But tres bien, vive la bag - a - telle.

D.S.

Dance. *D.S.*

p - f

1 2

It's Dear New York To Me.

Words by John J. Mc Nally.

Music by Maurice Levi.

Tempo di Valse.

Piano.



VOICE.

p

Oh Lon - don is a glo - ri - ous town And Par - is



bright and gay ——— Vi - en - na's neat and Dub - lin sweet and



Ven-ice fair they say_____ In praise of for - eign ci - ties_____

Let oth - ers write and talk_____ But as for me there'll

nev - er be a place like dear New York._____

CHORUS.

Oh, life is gay on dear Broad-way no place in the world is so

fair With flash - ing lights how bright the nights no

street with it can com - pare Oh, fair New York Oh,

dear New York The pride of A - mer-i-ca she Tho' mad New

York or bad New York still it's dear New York to me. me.

BONNIE LITTLE JOHNNIE.

Lyrics by $\left\{ \begin{array}{l} \text{GRANT STEWART} \\ \text{\& JOHN J. Mc NALLY.} \end{array} \right.$
Moderato.

Music by MAURICE LEVI.



Andante.

1. I'm a jol-ly lit-tle rol-lick-er, a mer-ry lit-tle fro-l-ick-er I'm
 2. By the girls I'm nev-er mor-ti-fied, with bird and bot-tle for-ti-fied The
 3. I am just a bit ar-tis-tic I de-light in mat-ters fis-tic And

The Andante section begins with a piano introduction. The treble staff starts with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff starts with a half note C3, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. The tempo is marked 'Andante'.

swift-er than a trol-ly car at an-y kind of sport, But my
 la-dy would be caught if I'd an ef-fort make to charm, I'll a
 a-dore the re-al-is-tic in a silk-en gown or rag, I am

The final section of the song continues the melody. The treble staff starts with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff starts with a half note C3, followed by a series of eighth notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4. The tempo is marked 'Andante'.

fav - or - ite pur - suit is found In chas - ing bur - lesque beauties round And
 mash at an - y dis - tance make For the dar - lings no re - sist - ance make But
 not at al - aes - thet - ic Do not feel a - pol - i - get - ic And

The first system of the musical score for 'Bonnie Little Johnnie'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The lyrics are written below the vocal line.

on such pleas - ing du - ties bound I've come down to this port, The
 glad - ly my per - sist - ance take, as proof I mean no harm, I'm
 al - though it be pa - thet - ic, I a - dore a sim - ple jag, And with

The second system of the musical score. The piano accompaniment includes a key signature change to one sharp (F#) in the second measure, indicated by a sharp sign on the F line of the bass staff.

beau - ties of the chor - us are all ve - ry fond of me So I
 known at ev - 'ry stage door and go down to meet each ship That brings
 lass - es and with glass - es I am hap - py night and day Tho' the

The third system of the musical score. The piano accompaniment continues with the one sharp key signature.

nev - er lose a chance to show my pop - u - lar - i - ty.
back a bur - lesque chor - us from a Eu - ro - pe - an trip.
head - ache in the morn - ing is a fear - ful price to pay.

CHORUS.

rit.
For I'm bonnie lit - tle Johnnie with the burlesque show, With Lottie Tottie Dottie I am
For I'm bonnie lit - tle Johnnie with the burlesque show, With Lottie Tottie Dottie I am
For I'm bonnie lit - tle Johnnie with a burlesque show, I always set them up where
p-f *rit.*

tempo
all the go They nev - er think it right of me, If they don't get a sight of me, I'm
all the go They wouldn't think it right of me, Un - less they got a sight of me, On re -
e'er I go Say! won't you come and join with me? I've al - ways got the coin with me, I'm
tempo

1. 2.

bon-nie lit - tle John-nie of the bur-lesque show For I'm bur-lesque show.
 turning from a Eu-ro-pe - an trip you know For I'm trip you know.
 bon-nie lit - tle John-nie with a bur-lesque show For I'm bur-lesque show.

D.S.

DANCE. Slow.

1. 2.

I'm the Manager of the Show.

Words by Geo. Mc Cann.

Music by Maurice Levi.

Allegretto.

Voice. *p*

1. I'm the man - a - ger of the
2. I've run shows that were the

Piano. *f* *p*

show, And I'll have you all to know, — That I'm an ace when-
rage, In most ev - 'ry lead - ing stage, — It kept me bus - y

'ere it comes to schem-ing. — I've an an - gel now in
ev - 'ry bles - sed min - ute. — With tra - ge - dy I'm

tow, And he has all kinds of dough, — And up to date my
done, What the pub - lic want is fun, And the troupe I've got on

plans are bright-ly beam-ing— I'll jol-ly him with a
board is strict-ly in it— If my back - - er does -n't

will And when we reach Bra-zil — I'll show the na-tives
quit In a short time I'll be it — He's a good thing and he'll

I am en-ter-pris-ing — My pa-per on the
stay with Soake's Si-rens — For Bra-zil I start to

wall — Will be the talk of all I'm a man-a-ger who be-
day — And I'll make the na-tives say It's the great-est show on

I'm the Manager of the Show - 4 - 3

lives in ad - ver - tis - ing. — I'm the
earth they ev - er wit - nessed. —

CHORUS.

man - a - ger of the show, And its bound to be a

go. For — when it comes to hust - ling I'm a hon - ey; —

It's a cinch you won't go broke, If you

sign with Mis - ter Soake When you talk a - bout real peo - ple I'm the

mon - - - ey. mon - - - ey. D.C.

f

1 2

LOVE IS LOVE.

Lyrics by GRANT STEWART.

Music by MAURICE LEVI.

Valse Tempo.

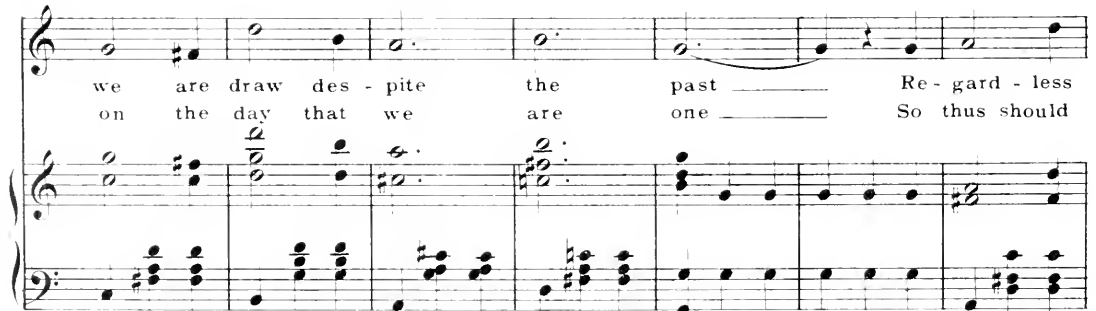
1. As shad - ow's fade be - fore the
2. As threat - 'ning clouds are swept a -



dawn which comes at last By love to geth - er
way be - fore the sun Our feud is end - ed



we are draw des - pite the past Re - gard - less
on the day that we are one So thus should



of our an-cient strife, our love we've plight-ed
all such quar-rels cease in lov-ing kind-ness

Once en-e-mies but now for life to be u-ni-ted.
To oth-er's faults may hea-ven send love's gen-tle blind-ness.

REFRAIN. *rit.* *a tempo*
Nothing should nowstand be-tween us love in our heart reigns su-

preme What mat-ter the past, if u-ni-ted at last, the fu-ture that

rit. *tempo.*

past will re - deem ——— Bet-ter to end this ven - det - - ta

Bet-ter this quar-rel to cease ——— Let the joy of our love be u-

night-ed at last and love bring peace. ———

1

peace. ———

2

D.S.

THE ART OF KISSING.

Words by JOHN J. McNALLY.

Music by MAURICE LEVI.

Moderato.

Oh kiss-es are pe-cu-liar
do not fear I un-der-
things— Of man-y kinds and man-y shades— To sweet ba-by lips we
stand— I've maidens kissed in man-y lands— And ev-erywhere I found them
give them And then you take them from old maids— The young, the old, the dark, the
sweet And not a maid-en in - dis - creet— The short, the fat, the lean, the

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system includes a repeat sign. The piano part features chords and arpeggiated figures. The lyrics are written below the vocal line.

fair _____ The gay blâ-se the deb-on-naire _____ All
tall _____ The coy blâ-se I've loved them all _____ And

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff, with horizontal lines indicating where the notes fall.

feel the rap-ture and the bliss _____ That's hid-den in one lit-tle kiss. _____
nev-er one re-fused the bliss _____ That's hid-den in one lit-tle kiss. _____

This system contains the next two staves of music. The vocal line continues with the same melody. The piano accompaniment features a more active bass line with chords and moving lines.

CHORUS.

Then let us kiss _____ 'twould be a-miss _____ There's rapture where two fond lips

This system contains the first two staves of the chorus. The tempo and key signature remain the same. The piano accompaniment provides harmonic support for the vocal melody.

meet _____ One lit-tle kiss _____ it wont be missed _____ No dan-ger in one lit-tle

This system contains the final two staves of the chorus. The word "rall." is written above the vocal staff at the beginning of the system and below the piano staff towards the end, indicating a slowing down of the tempo. The piano accompaniment becomes more rhythmic and active.

1. kiss. — 2. Oh kiss. —

tempo f mf

DANCE.

HE'S MA BABY 'CAUSE HE'S GOOD TO ME.

Words by JACK SIMONDS.

Music by CHAS. KOHLMAN.



1. The oth - er night I went to see my lit - tle yel - low Lize, But
2. I think I must a laid there most an hour and a half, An'

when I got down to the house I met a big sur - prise, She
let me tell you dat I had no 'cas - ion for - to laugh, I

stuck her nose up in the air, and looked right o - ver me, To an -
 had a bump on top ma haid, ma eyes was near - ly out, I

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The lyrics are: 'stuck her nose up in the air, and looked right o - ver me, To an -' on the first line, and 'had a bump on top ma haid, ma eyes was near - ly out, I' on the second line.

oth - er coon, as black as night, a swell from Ten - nes - see, I
 think that coon mus' tried his best to put me up de spout, I

The second system continues the melody and accompaniment. The lyrics are: 'oth - er coon, as black as night, a swell from Ten - nes - see, I' on the first line, and 'think that coon mus' tried his best to put me up de spout, I' on the second line.

went down on ma knees to her and asked her for a show, But
 felt so sore in all ma bones, I thought I'd break in two, And

The third system continues the melody and accompaniment. The lyrics are: 'went down on ma knees to her and asked her for a show, But' on the first line, and 'felt so sore in all ma bones, I thought I'd break in two, And' on the second line.

she said "nig - ger!" faint no use, I got an - oth - er beau, I
 he had mur - der in his heart, dis coon he tried to do, I

The fourth system concludes the melody and accompaniment. The lyrics are: 'she said "nig - ger!" faint no use, I got an - oth - er beau, I' on the first line, and 'he had mur - der in his heart, dis coon he tried to do, I' on the second line.

pulled ma gun and start . ed in to do dat coon up right, He
set up and I looked a _ round, but no Lize could I sec, But

grabbed an axe, I heard her say, as he put out ,ma light.
on de groun;right by ma side; dis note sh'ed left for me.

Not too fast.

CHORUS.

"Go on! nig-ger! you won't do,

Got no use in the world for you, Don't pes.ter me, you

He's Ma Baby, etc.

ug - ly coon, or else there'll be a fun - 'ral soon; Dis

od - er coon done won me out, 'cause he's got mon - ey

"hear me shout" He aint no cheap coon, like you be, He's ma

ba - by 'cause he's good to me! me!

ff

He's Ma Baby, etc.

U. S.

March and Two Step.

PIANO.

Tempo giusto.

MAURICE LEVI.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a treble and bass staff, marked *ff* (fortissimo) and *Tempo giusto*. A dynamic shift to *mf* (mezzo-forte) occurs after the first measure of the second system. The score includes various musical notations such as eighth notes, quarter notes, and chords. The final system concludes with a first ending (marked '1.') and a second ending (marked '2.') leading to a final cadence.

First system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign. Dynamics: *mf* 2^d time *f*.

Second system of musical notation. Treble and bass staves. Treble staff has a crescendo hairpin. Bass staff has a crescendo hairpin. Dynamics: *f*, *mf*.

Third system of musical notation. Treble and bass staves. Treble staff has a first ending bracket and a second ending bracket. Bass staff has a first ending bracket and a second ending bracket. Dynamics: *cr. sf.*, *f*, *ff*.

TRIO.

Fourth system of musical notation. Treble and bass staves. Treble staff has a repeat sign. Bass staff has a repeat sign. Dynamics: *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a repeat sign. Bass staff has a repeat sign. Dynamics: *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a first ending bracket and a second ending bracket. Bass staff has a first ending bracket and a second ending bracket. Dynamics: *mf*, *f*.



ROOM USE

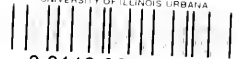
MUQ

M1508.2

L38 R34

UNIVERSITY OF
ILLINOIS LIBRARY
AT URBANA-CHAMPAIGN
1980

UNIVERSITY OF ILLINOIS URBANA



3 0112 037842694